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# Programme of Studies For The High School

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## Bulletin II

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### Prescribed Courses

IN

English (including Creative Writing)

Art

Dramatics

Music

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Additional copies of this Bulletin may be had from the General Office of the Department of Education at 10 cents the copy.

## **NOTE TO THE TEACHER**

The revised course in high-school English makes every teacher a teacher of Language. The students' skill and correctness in oral and written Language is the concern, not only of the teacher of English, but also of the teacher of Social Studies, Science, Mathematics and all other subjects. A special check-list of language errors will be found in the outline for the course in Language.

Students whose written work is deficient in penmanship, spelling and form will be debarred from admission to the Alberta Normal Schools.

# ENGLISH

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The English courses of the high school are intended to lead the pupil to higher levels of achievement in the skills, knowledge, and appreciation begun in the English instruction of the elementary and intermediate schools. The general aims of the teaching of English are the same for all grades. As the teachers of high school English begin where the teachers of intermediate school English leave off, it is suggested that all teachers of high school English should read carefully the introduction to the courses in English on the *Programme of Studies for the Intermediate School* in order to become familiar with the specific aims and outcomes of courses that serve as a foundation for those of Grades X, XI and XII.

The following is a statement of the basic ideas which governed the construction of the English courses for the high school.

1. Composition is to be the responsibility of the teachers of all subjects. The principles underlying clear and correct expression are to be taught in the English class, but drill in these principles is to be a part of the teaching of all classes.
2. Immediate social and personal needs of expression are to provide the motivation for writing and speaking.
3. Oral expression is to be given at least as much attention as written expression.
4. Individual differences in abilities and interests require individualized instruction. Remedial work for backward pupils and enrichment activities for superior pupils should supplement the context of the courses.
5. In literature, intensive teaching of a few selections is to be accompanied by extensive teaching based on a wide range of reading.

## OBJECTIVES.

The general objectives of the English course are the following:

1. To develop the ability of the pupil to express himself clearly, correctly, and, if possible, effectively in oral and written English.
2. To train the pupil to read audibly and intelligibly.
3. To train the pupil to read with understanding selections presenting difficulties of thought and expression.
4. Through a wide range of reading, to extend and enrich the pupil's experience, and to develop his ability to interpret his own environment.

5. To develop the pupil's ability to recognize and appreciate good literature.
6. To encourage the pupil to acquire the habit of reading systematically.

#### ORGANIZATION.

Although English is a composite subject, it may conveniently, for purposes of instruction, be divided into two major fields:

(1) Language and (2) Reading and Literature. Language is both oral and written.

No prescription is made in regard to the division of time between Language and Literature. The standard of achievement of the class is the deciding factor; but it is suggested that from one-fifth to two-fifths of the time devoted to English be spent on teaching the principles of clear and correct expression. This amount of time may be taken in whatever way the teacher finds most profitable; that is, he may take a regular weekly period for Language, or he may teach a unit of Language in a number of successive lessons. It is required, however, that the pupil reach a satisfactory standard of achievement in speaking and writing, as well as in reading and literature, before being advanced to the next higher grade.

#### LANGUAGE.

"Capacity in clear, accurate, and correct expression is, more than any other attainment which the pupil acquires, a reflection of his total education."—Henry C. Morrison: *The Practice of Teaching in the Secondary Schools*.

In all language teaching there are three important factors to be kept in mind. The pupil must have something to say; he must have some specific reason for saying it; and he must have that knowledge of the technique of expression which will enable him to say it clearly, correctly, and effectively.

Although oral and written language are convenient divisions for isolating distinct objectives and outcomes of training in speaking and writing, there is no intention to separate them in the classroom. They are closely interrelated, and must be considered as together contributing to better expression.

For those pupils who desire to develop their natural talent for writing, an optional course in Creative Writing is provided at the Grade XII level.

#### ORAL LANGUAGE.

The oral-language work of the high school is an extension of the work of the intermediate school. An increasingly higher level of achievement in the skills and principles of speaking is expected as the pupil progresses through Grades X, XI and XII.

Pupils should be trained to evaluate the substance, style and delivery of their classmates' oral composition.

Suitable instruction and exercises for practice are to be found in the language textbooks prescribed for Grades X, XI and XII.

#### WRITTEN LANGUAGE.

Written Language in the high school is taught with the object of increasing the pupil's proficiency in writing clear and correct English. What is teachable in composition? The answer is—denotative and connotative power of words; variety in sentence structure; use and meaning of subordinate clauses; paragraph building; collecting, selecting and arranging material for expression.

Spelling, punctuation, capitalization, penmanship and general neatness are important aids to clearness and correctness and should be ruthlessly checked in all written expression; but at the high-school level these skills should not require much further teaching. The high-school teacher, always insisting on maintenance of these skills, should concentrate on clearness, variety, and effectiveness of expression.

**N.B.—**Teachers are requested to warn students who are preparing to enter the teaching profession that deficiency in the spelling, penmanship or form of their written work will debar them from admission to the Provincial Normal Schools.

The pupil should be held responsible for the first correction of his written expression. His correction may be guided by a list of common errors agreed upon by the teacher and class together. In addition, each pupil should be encouraged to keep his own individual error-list.

This **pre-correction procedure** is an advantage to the teacher, because it saves time and energy; it is an advantage to the pupil, because it maintains and establishes habits of correct usage. If this procedure is successfully carried out, the teacher's correction may be concerned mainly with criticism and suggestion in regard to subject matter, and clearness and effectiveness of expression.

Suitable instruction and exercises for practice are to be found in the textbooks prescribed for Grades X, XI and XII.

#### GRAMMAR.

Grammar represents the attempt merely to define the underlying principles of language, and to supply terms which facilitate the exposition of these principles. Some knowledge of grammar is, therefore, essential to the correct use of the English language. However, teachers of grammar should bear in mind that they are dealing with a living language, which cannot be fettered by rigid rules of grammar. Usage can eventually "wear down" the most logical grammatical rule. It seems advisable, then, to restrict teaching to those simple, elementary phases of grammar which actually function in improving and clarifying the sentence.

There are two essential phases of grammar: (1) inflection, and (2) parts of speech and their use and arrangement in sentences.

In so slightly inflected a language as English the first phase, inflection, does not present any very great difficulties. Inflection affects mainly pronouns and verbs; and it is in the use of these parts of speech that most grammatical errors occur. As for the second phase, parts of speech and their use and arrangement in sentences, it has yet to be demonstrated conclusively that an exhaustive study of classification of the parts of speech and the technicalities of the relationship of sentence parts actually improves language usage.

The improvement in sentence structure resulting from practice in the analysis of long, involved sentences has probably not been commensurate with the time and energy spent on such exercises. Emphasis in the present English course has shifted from sentence analysis to sentence building, the assumption being that it is more important, from the standpoint of improving his expression, for the pupil to be able to use a subordinate clause in a sentence of his own than to be able to recognize a subordinate clause in a given sentence.

Most of the essentials of grammar have been taught in the intermediate school. Hence the major function of the high school course in Language is (1) to maintain the skills already acquired, (2) to make habitual the language habits which cultivated usage now demands, and (3) to concentrate on clarifying and improving the writing of sentences.

*Expressing Yourself*, Parts II, III and IV, the textbooks prescribed for high-school Language, are written for the student rather than for the teacher. It is intended that the student use his textbook as a reference book, to guide him in all his speaking and writing situations.

#### READING AND LITERATURE.

In the high-school programme as in the intermediate school programme, Reading and Literature are recognized as two distinct phases of interpreting the written word: Reading is a tool subject, and Literature an appreciation subject.

#### READING.

It is clearly the business of the English teacher to train students to read. It is assumed, however, that the fundamental skills of oral and silent reading have been taught in the intermediate school, and that the work of the high school is to maintain these skills and to do what remedial work may be necessary to bring individuals up to standard. In addition to maintaining standards, the English teacher, during the high-school course, should aim to develop the student's ability to reach more nearly the exact meaning of the writer. The student should be allowed school periods for reading, and should be thrown more and more on his own resources. In fact, it may be claimed that the teaching of reading has failed in its main purpose if the student graduates from high school before he has learned to use books for himself.

In schools equipped with libraries, some instruction should be given in the **general organization and use of a library**.

In schools where magazines are available, a profitable enrichment activity would be a **survey of popular magazines**. The survey might include types of material, purpose, contributors, etc.

#### LITERATURE.

Two trends have influenced the planning of the literature courses for the high school: (1) a shifting of emphasis from the intensive teaching of literature to the extensive, and (2) an increase in the number of selections from contemporary writers.

Sufficient material has been included in each of the three courses to allow for individual differences in taste and ability. Also, the texts, selected for the three years, have been graded to keep pace with the widening experiences and interests of the student and with his growing ability to comprehend and appreciate good literature.

The Literature work of the three years is built upon the unit plan with organization by type: poetry and drama for Grade X; poetry, drama, essay, and short story for Grade XI; and poetry, essay, and drama for Grade XII. In all three grades free reading includes fiction and non-fiction.

The definite responsibility of the teacher of Literature is to satisfy himself that his students, within the limits of their capacities, understand the meaning of the selection under discussion. Appreciation may or may not result, depending upon the sympathetic reaction aroused in the student **by the writer**. Appreciation cannot be taught; it can, however, sometimes be transmitted. There is no best method of teaching Literature; and the most successful teachers are those who vary their method to suit the selection and the students. Some selections may be left after a first reading, except for purposes of discussion or comparison; others require intensive study because of difficulties in vocabulary, phrasing, setting, plot, theme, etc.

**There is no definite prescription regarding the amount of intensive teaching required in each grade;** but enough should be attempted in each unit of the course to enable the student to approach a new selection of any type that he has studied with some confidence that he can interpret it for himself.

Teachers are urged to allow the student the widest freedom possible within the limits of the course. The student should actually make his own choice, especially in drama and free reading. This procedure means small-group discussions rather than class teaching; and group organization calls for ingenuity on the part of the teacher. However, it usually works smoothly in a classroom well supplied with books for the use of those not taking part in the discussion.

Some teachers have successfully solved the problem of books for free reading by building up a classroom library on a co-opera-

tive basis. Two or three copies of each book, in the list for the grades, are purchased for the classroom library and the cost is divided amongst the students of the class. At the end of the school year the books are divided amongst the students who bought them. The advantages of this scheme are that (1) the cost to the pupil is considerably less, and that (2) each student has the opportunity to read not only his own choice of books but as many more as time permits.

## REMEDIAL ENGLISH—INDIVIDUALIZED INSTRUCTION

### REMEDIAL READING.

High-school teachers should note the fact that their students differ widely in reading ability. By the use of a good standardized test in silent reading, it will be found that in any large group of Grade X students there is a spread of reading ability, ranging from the Grade V or Grade VI level to the university level; and the finding will be much the same for Grade XI or Grade XII students. Many years ago Thorndike demonstrated the fact that reading, and especially reading of the work or study type, involves thinking and reasoning. The student's ability to read is therefore closely related to his habits of study and work. A student who enters Grade X with Grade VIII ability in reading is very seriously handicapped; because a great deal of his thinking and study will be carried on at the Grade VIII level. It need hardly be said that this matter of reading ability concerns not only the teachers of English but also teachers of Social Studies, Science and Mathematics.

**Reading ability and study habits can be very considerably improved by appropriate remedial treatment.** Some books and material for remedial work are mentioned below in the list of reference books for the teacher.

### REMEDIAL LANGUAGE.

Just as reading for **understanding** involves thinking and reasoning, so language, as oral or written **expression**, portrays the quality and efficiency of thinking and reasoning.

Many students will profit greatly from individualized remedial training in the use of the **tools of expression**. For this purpose, teachers will find suggestions in the practice books or work books mentioned in the list of reference books. Reference is made in this list to some suitable tests in language usage.

### Improvement Under Remedial Instruction

Students who are "below grade" in reading ability when they enter the high school will need special attention if they are to make satisfactory progress. Those who have not "learned how to study" will not as a rule do well on a test in silent reading. Such students can usually be helped very considerably, but the improvement in their ability is to be measured from the level at which they begin—not from the level where they ought to be.

# LIST OF REFERENCE BOOKS FOR TEACHERS OF ENGLISH

## ANTHOLOGIES OF POETRY.

Untermeyer: *New Modern American and British Poetry* (Harcourt, Brace & Co.).

Gillis and Benét: *Poems for Modern Youth* (Ginn & Co.).

Bennett: *New Harvesting* (Macmillan Co.).

A book of contemporary Canadian poetry.

Caldwell: *The Golden Book of Modern English Poetry*—Everyman's Library (Dent & Sons).

Methuen: *An Anthology of Modern Verse* (Methuen & Co.).

Wollman: *Poems of Twenty Years*—1918-1938 (Scholar's Library—Macmillan Co.).

Anita Forbes: *Modern Verse*, Books I and II (Henry Holt & Co.).

Sanders and Nelson: *Chief Modern Poets of England and America* (Macmillan Co.).

Untermeyer: *Modern British Poetry* (Harcourt, Brace & Co.).

Untermeyer: *Modern American Poetry* (Harcourt, Brace & Co.).

## THE STUDY AND APPRECIATION OF POETRY.

Kirk and McCutcheon: *An Introduction to the Study of Poetry* (American Book Co.).

Strong: *Common Sense About Poetry* (Gollancz).

Brooks and Warren: *Understanding Poetry* (Henry Holt & Co.).

Gurrey and Gullan: *The Appreciation of Poetry* (Oxford Press).

Cowardin and More: *The Study of English Literature* (Henry Holt & Co.).

Untermeyer: *The Forms of Poetry* (Harcourt, Brace & Co.).

Harris: *The Nature of English Poetry* (Dent & Sons).

Richards: *Practical Criticism* (Harcourt, Brace & Co.).

## THE HISTORY OF LITERATURE.

Broadus: *The Story of English Literature* (Macmillan Co.).

Mais: *A Chronicle of English Literature* (Macmillan Co.).

Harlan Hatcher: *Creating the Modern American Novel* (Farrar & Rhinehart).

Drinkwater: *The Outline of Literature* (Putnam's Sons).

Pace: *English Literature, With Readings*—Revised Edition (Allyn & Bacon).

## THE TEACHING OF ENGLISH.

Sampson: *English for the English* (Cambridge Press).

Rosenblatt: *Literature as Exploration* (Appleton-Century Co.).

Reed Smith: *The Teaching of Literature* (American Book Co.).

Charles Swain Thomas: *The Teaching of English in the Secondary Schools* (Houghton, Mifflin Co.).

Coryell: *An Evaluation of Extensive and Intensive Teaching of Literature* (Bureau of Publications, Teachers College, Columbia University).

Simon: *Poetry Appreciation—Teachers' Lesson Unit Series* (Bureau of Publications, Teachers' College, Columbia University).

#### REMEDIAL READING.

Center and Persons: *Teaching High School Students to Read* (Appleton-Century Co.).

McCallister: *Remedial and Corrective Instruction in Reading* (Appleton-Century Co.).

Monroe and Backus: *Remedial Reading* (Houghton, Mifflin Co.).

Strang and Rose: *Problems in the Improvement of Reading in High School and College* (Science Press, Lancaster, Pa.).

#### SILENT READING TESTS.

Monroe Reading Aptitude Tests (Houghton, Mifflin Co.).

Unit Scales of Attainment (Reading—Comprehension) by M. J. Van Wagenen. Division 3—Grades VII and VIII; Division 4—Grades IX-XII. Educational Test Bureau, Inc., Minneapolis.

C-scores, reading age and grade norms may be found.

Traxler High School Reading Test, Form A, for Grades X, XI and XII. Public School Publishing Co., Bloomington, Ill.

Whipple's High School and College Reading Test, Form A. Public School Publishing Co., Bloomington, Ill.

English Vocabulary Tests for High School and College Students, by W. T. Markham. Public School Publishing Co., Bloomington, Ill.

#### LANGUAGE—WRITTEN AND ORAL.

N.B.—See also the list of Reference Books for "Creative Writing."

Bement: *Modern English Writing* (Farrar & Rhinehart).

Diltz: *Models and Projects* (Clarke, Irwin Co.).

Tressler and Lewis: *Mastering Effective English* (Copp, Clark Co.).

Reed Smith: *Learning to Write* (Macmillan Co.).

Mawdsley and Leeming: *Modern Composition* (King's Printer, Victoria, B.C.).

Schramm: *The Story Workshop* (Little, Brown & Co.).

O'Brien: *The Short Story Case-Book* (Farrar & Rhinehart).

Robbins: *An Approach to Composition Through Psychology—Harvard Studies in Education, No. 12* (Harvard University Press).

Paul Kies and others: *A Writer's Manual and Workbook* (F. S. Crofts & Co.).

Himes and Christ: *A Laboratory Course in Reading and Writing* (F. S. Crofts & Co.).

Carey: *Mind the Stop* (Cambridge Press).

A very interesting book on punctuation.

Jensen and others: *Modern Composition and Rhetoric* (Houghton Mifflin Co.).

Thomas and others: *Composition for College Students* (Macmillan Co.).

Babcock and others: *Creative Writing for College Students* (American Book Co.).

Tressler: *English in Action*, Books II and III—Grades X and XI (Copp, Clark Co.).

Canby and others: *Dominion High School English*—Grade X (Macmillan Co.).

Canby and others: *High School English*, Books III and IV—Grades XI and XII (Macmillan Co.).

Stevenson and Kerfoot: *Ontario High School Grammar* (Copp, Clark Co.).

Westaway: *The Teaching of English Grammar* (Blackie & Sons).

Fowler: *A Dictionary of Modern English Usage* (Oxford Press).

Crabbe: *English Synonyms* (Longmans).

#### SPEECH TRAINING.

Sara M. Barber: *Speech Education* (Little, Brown & Co.).

An excellent, up-to-date book for the teacher.

Storey: *The Way to Good Speech* (Nelson & Sons).

Craig: *The Speech Arts* (Macmillan Co.).

Rodney Bennett: *Practical Speech Training for Schools* (University of London Press).

Borden and Busse: *Speech Correction* (F. S. Crofts & Co.).

Brigance and Immel: *Speechmaking—Principles and Practice* (F. S. Crofts & Co.).

## ENGLISH 1

#### LITERATURE.

The following is the prescribed reading:

#### Poetry.

*A Selection of English Poetry* (Part I), Macdonald and Walker.

#### Drama.—One Play to be chosen from the following:

*As You Like It*: Shakespeare.

*Midsummer Night's Dream*: Shakespeare.

*Silver Box*: Galsworthy.

*The Admirable Crichton*: Barrie.

#### FREE READING.—Any six titles to be chosen from the following:

*Book of Grey Owl*.

*Captains Courageous*: Kipling.

*Cartriona* (David Balfour): Stevenson.

*Greenmantle*: Buchan.

*Ivanhoe*: Scott.

*Kenilworth*: Scott.

*Kidnapped*: Stevenson.

*King Solomon's Mines*: Haggard.

*Marco Polo's Travels*.

*Maria Chapdelaine*: Hemon.

*Mill on the Floss*: Eliot.

*Modern Short Stories*: Selected by John Buchan.

*My Life with the Eskimo*: Stefansson.

*My Man Jeeves*: Wodehouse.  
*Scaramouche*: Sabatini.  
*Seats of the Mighty*: Parker.  
*Shadows on the Rock*: Cather.  
*Tale of Two Cities*: Dickens.  
*The Talisman*: Scott.  
*The Three Musketeers*: Dumas.  
*The Virginian*: Wister.  
*The White Company*: Doyle.  
*Under the Greenwood Tree*: Hardy.  
*We*: Lindbergh.  
*A Friend of Caesar*: Davis.  
*Beauty of the Purple*: Davis.

### Requirements.

It is the aim of the course that students acquire the habit of reading, and the ability to enjoy and appreciate good literature.

Students are required to do the reading prescribed. All of the selections in the book of poetry should be read, but not necessarily in class. The teacher and class may choose a number of selections for **intensive study**. The play will be read in class. Some time should be given to the study of rhythm in verse.

Students should be encouraged to memorize passages from the Poetry, the Play or the Free Reading which they have specially enjoyed. It is suggested that the number of lines to be memorized should be from 100 to 150.

### Re Free Reading.

For two of the six titles to be chosen from the list of Free Reading, the student may, after consultation with the teacher, substitute two others not on the list.

Teachers are asked to note that Free Reading is quite as important a part of the course as the Poetry or the Play. No student who has not completed the requirement in Free Reading can be recommended for credit. An insufficient diet of reading will not produce a growth in the power to understand and appreciate literature such as will meet the standard to be required at the Grade XII level.

The teacher will find it necessary to assign a definite number of class periods to Free Reading; and the procedure in these periods should be informal. For the purpose of discussion, the class should be divided into small groups. Part of the reading will be done in the students' leisure time.

Students should not purchase their books for Free Reading until they have consulted with the teacher. Copies of all the books should be placed in the classroom library.

N.B.—Teachers in small schools will find it of great advantage to have in the classroom the special set of ten volumes for Free Reading listed on page 17. These books will serve either in Grade

X or Grade XI, and their price is low enough to put them within the reach of every school.

### FOR REFERENCE BOOKS, SEE PAGE 9.

#### LANGUAGE.

The authorized textbook is *Expressing Yourself*, Book II, for Grade X—Canadian Edition: Houghton, Mifflin & Company.

The teacher of English is no longer solely responsible for the work in *Oral and Written Language*. Every teacher is now a teacher of English, who will share with other teachers in the school the responsibility for correctness in the oral and written expression of the classroom. The teacher of English will expound the fundamental principles of grammar, composition and style; but all teachers will check the practical application of these principles, as they are required in written work that is incidental to instruction in Social Studies, Science, Mathematics or other subjects.

There will be little need for formal “essays” or “compositions” on set themes.

The classroom library should include a standard dictionary, and a good compendium of language usage; such as the *Century Collegiate Handbook of Writing*; or the *Handbook of Revision*, by Foerster and Steadman. Ward’s *Grammar for Composition* will also be found useful.

#### Check-List for Oral and Written Language (Grades X, XI and XII).

This check-list is in no sense exhaustive. It represents merely the barest minimum of requirements for correctness in Written Language. It is to be used by teachers of English, Social Studies, Science, Mathematics and all other subjects.

1. Penmanship, arrangement, and general appearance of all written work.
2. Spelling (including the apostrophe).
3. Capitalization. (See *Grammar for Composition*: Ward.)
4. Punctuation :
  - (1) Period and Question Mark.
  - (2) Comma :
    - (a) To separate words and phrases in a series.
    - (b) To mark off interruptions or parenthetical expressions.
    - (c) To mark off a phrase or clause at the beginning of a sentence (unless the sentence is short and the meaning clear without the comma).
    - (d) To mark off non-restrictive clauses.
    - (e) To separate words that might erroneously be read together.

## (3) Semi-colon :

To separate clauses in a compound or compound-complex sentence where the conjunction is omitted.

## (4) Colon :

- (a) To follow a general statement preceding specific examples.
- (b) Before a long quotation.

## 5. Language :

## (1) Pronoun :

- (a) Correct case forms of pronouns.
- (b) Agreement of pronoun with antecedent.

## (2) Distinction between adjective and adverb.

## (3) Verbs :

- (a) Use of the correct forms of the verbs listed below, with emphasis on the auxiliary with the past participle: lie, lay, spring, swim, write, take, speak, sing, see, run, go, give, drink, do, come, begin.
- (b) Agreement of verb with subject.

Example: Incorrect—He don't want to go.  
Correct—He doesn't want to go.

- (c) Use of subjunctive in conditions contrary to fact.

Example: Incorrect—if I was you I'd go.  
Correct—if I were you I should go.

## (d) Use of perfect tenses:

Example: Incorrect—He said he never saw a better game.

Correct—He said he had never seen a better game.

## (4) Common errors such as the following:

- (a) The use of *different than* for *different from*.
- (b) *These and those kind* for *this and that kind*.
- (c) *Had ought* for *ought*.
- (d) *Couldn't hardly* for *could hardly*.
- (e) The preposition *like* for the conjunction *as*.
- (f) The adjective *real* for the adverb *very*.

## 6. Sentence Structure :

## (1) Cultivate—

- (a) The use of simple and complex sentences in place of the over-popular compound sentence.
- (b) The use of parallel structure.

## (2) Avoid—

- (a) Indefinite reference of pronouns.
- (b) Unrelated modifiers: dangling participle or gerund.
- (c) Misplaced modifiers. (He only has two wrong.)
- (d) Unnecessary change in grammatical construction.

## 7. In all oral work pay special attention to enunciation, pronunciation, and audibility.

### Practice Books or Work-Books in Language.

Some of the following may be useful to the teacher:

*Practice Book in English*—Book 2 (Grade X), Book 3 (Grade XI), and Book 4 (Grade XII): Houghton, Mifflin Co.  
 (For use with *Expressing Yourself.*)

*High School English Practice Books*, 1 and 2, by Canby, Opdycke and Gillum: Macmillan Co.

*English in Action Practice Book*, by Tressler: Heath & Co. (Copp Clark).

*The M. O. S. Book*, by Ward—Book 1 (Grammar); Book 2 (Punctuation); Book 3 (Sentence): Scott, Foresman Co. (W. J. Gage).

*Practical Exercises in the Mechanics of Written English for High Schools*, by M. H. Willing: Teachers College Bureau of Publications, New York.

*Better Work Habits*—A Practice Book for Improving Reading and Study Habits, by Rachel Salisbury: Scott, Foresman & Co. (W. J. Gage Co.).

### Reference Books in Language for the Use of Students— Grades X, IX and XII.

*A Handbook of Revision*, by Foerster and Steadman: Houghton, Mifflin Co.

*Grammar for Composition*, by Ward: Scott, Foresman Co. (W. J. Gage).

*Ontario High School Grammar*, by Stevenson and Kerfoot: Copp, Clark Co.

*Modern English Writing*, by Douglas Bement: Farrar and Rhinehart.

*Century Collegiate Handbook of Writing*: Appleton-Century Co.

## ENGLISH 2.

### LITERATURE.

The following is the prescribed reading:

#### Poetry.

*Anthology of Poetry*: W. J. Alexander.

#### Essays.

*Essays of Yesterday and Today*: Tinker.

#### Short Stories.

*Selected Short Stories* (Ryerson Press).

**Note.**—All of the Short Stories are required, but not all of the Essays, or of the poems in the Anthology. With respect to the Poetry and the Essays, the student should feel himself free to "browse" through the textbooks. Intensive teaching should be applied only to a limited number of poems and essays; these to be selected by teacher and class in consultation.

Drama.—At least one Play to be chosen from the following:

*Abraham Lincoln*: Drinkwater.

*Julius Caesar*: Shakespeare.

*Milestones*: Bennett and Knockblock (A Play in 3 Acts).

*Richard of Bordeaux*: Daviot.

*St. Joan*: Bernard Shaw.

*The Tempest*: Shakespeare.

*Julius Caesar—Elizabeth the Queen*: H. E. Harding.

FREE READING.—Any six titles to be chosen from the following list:

Stories and Novels:

*Adam Bede*: Eliot.

*Beau Geste*: Wren.

*David Copperfield*: Dickens.

*Dr. Jekyll and Mr. Hyde*: Stevenson.

*Kim*: Kipling.

*Lorna Doone*: Blackmore.

*North to the Orient*: Anne Lindbergh.

*Old St. Paul's*: Ainsworth.

*Oliver Twist*: Dickens.

*Quentin Durward*: Scott.

*Quo Vadis*: Sienkiewicz.

*Richard Yea and Nay*: Hewlett.

*Royal Flush*: Margaret Irwin.

*So Big*: Ferber.

*Summer Lightning*: Wodehouse.

*The Crisis*: Churchill.

*The Little Minister*: Barrie.

*The Master of Ballentrae*: Stevenson.

*The Sea Wolf*: London.

*The Surgeon's Log*: Abraham.

*The Time Machine* and the *Wheels of Chance*: Wells.

*Typhoon*: Conrad.

*Vanity Fair*: Thackeray.

*Youth and Gaspar Ruiz*: Conrad.

Plays.

*Disraeli*: Parker.

*Justice*: Galsworthy.

*Richard II*: Shakespeare.

Biography.

*Disraeli*: Maurois.

*Up the Years from Bloomsbury*: Arliss.

Science.

*The Chemical History of a Candle*: Faraday.

### Special Set of Books for Free Reading in Small Schools.

Students in small schools may choose their six books for Free Reading from the following set of ten volumes, instead of choosing from the list given above:

**Everyman's Library:**

*A Shepherd's Life*: Hudson.

*Three Musketeers*: Dumas.

*Tales of Detection*: Dorothy Sayers.

*The Time Machine and The Wheels of Chance*: H. G. Wells.

*Stories, Essays and Poems*: Walter de la Mare.

*The Master of Ballantrae*: Stevenson.

*Eothen*: Kingslake.

**Kings' Treasures Series:**

*Bligh of The Bounty*.

*Youth and Gaspar Ruiz*: Conrad.

*Chemical History of a Candle*: Faraday.

This set will make a good classroom library for Free Reading in small schools. Other volumes may be added each year.

The set may be had from the School-Book Branch at the special price of \$4.50.

**Requirements.**

The requirements described for the **Reading and Literature of English 1** apply here with the necessary changes. The aims and procedures of the **two** courses are the same. For **two** of the six titles to be chosen from the list of Free Reading, the student may, after consultation with the teacher, substitute **two** others not on the list.

**FOR REFERENCE BOOKS, SEE PAGE 9.**

**LANGUAGE.**

The authorized textbook is *Expressing Yourself*, Book III for Grade XI—Canadian Edition: Houghton, Mifflin & Company.

The procedure for Grade XI *Language* is the same as that described for Grade X, including the use of the Check-List, and of reference books.

**Reference Books for Students and Teachers.**

See the lists given under Grade X *Language*; and also the list on page 10.

**ENGLISH 3.**

**LITERATURE.**

The following is the prescribed reading:

**Poetry.**

*The Century's Poetry*—Parts I and II, complete (The Penguin Books Ltd.).

N.B.—These books will be used for one year only.

**Essay.**

*Essays of Our Times*: Sharon Brown.

**Note.**—All of the Poetry is required, and all of the Essays.

Drama.—Two Plays are required.

(i) One Play to be chosen from the following:

*Hamlet*: Shakespeare.

*Henry the Fourth* (Part One) : Shakespeare.

*Macbeth*: Shakespeare.

*Romeo and Juliet*: Shakespeare.

(ii) One Play to be chosen from the following:

*Loyalties*: Galsworthy.

*R.U.R.*: Karel Capek.

*St. Joan*: Bernard Shaw.

*What Every Woman Knows*: Barrie.

FREE READING.—Any ten titles to be chosen from the following list:

Fiction :

*The Black Tulip*: Dumas.

*Cimarron*: Ferber.

*The Citadel*: Cronin.

*The Cloister and the Hearth*: Reade.

*Cranford*: Gaskell.

*Death Comes for the Archbishop*: Cather.

*Far From the Madding Crowd*: Hardy.

*Giants in the Earth*: Rolvaag.

*The Good Companions*: Priestley.

*The Good Earth*: Buck.

*The Heart of Midlothian*: Scott.

*Henry Esmond*: Thackeray.

*House of Exile*: Waln.

*The House of Seven Gables*: Hawthorne.

*Jalna*: De la Roche.

*Jane Eyre*: Bronte.

*Kipps*: Wells.

*The Last Days of Pompeii*: Lytton.

*Lord Jim*: Conrad.

*Lost Horizon*: Hilton.

*Main Street*: Lewis.

*Mr. Prohack*: Bennett.

*My Antonia*: Cather.

*Nicholas Nickelby*: Dickens.

*Nigger of the Narcissus*: Conrad.

*Old Wives' Tale*: Bennett.

*Pride and Prejudice*: Austin.

*Tono Bungay*: Wells.

Short Stories :

*Literary Lapses*: Leacock.

*Samples*: A Collection of Short Stories : Ryttenberg & Lang.

Travel and Adventure :

*Far Away and Long Ago*: Hudson.

*Modern Travel*: Tomlinson.

*The Sea and the Jungle*: Tomlinson.

*Stars in Their Courses*: Jeans.

*Tide Marks*: Tomlinson.  
*Travels With a Donkey*: Stevenson.

Essays:

*Possible Worlds*: Haldane.  
*Tremendous Trifles*: Chesterton.  
*Eight Essayists*: Edited by Cairncross.  
*Fact and Fiction*: Edited by Cairncross.

Drama:

*Androcles and the Lion*: Shaw.  
*Bird in Hand*: Drinkwater.  
*A Doll's House*: Ibsen.  
*Elizabeth the Queen*: Anderson.  
*The Importance of Being Earnest*: Wilde.  
*Modern Plays*: Everyman's Library.  
*Our Town*: Thornton Wilder.  
*Twenty One-Act Plays*: Selected by John Hampden.

Poetry:

*New Harvesting*: Bennett.  
 (An anthology of contemporary Canadian poetry.)

Biography:

*Autobiography of a Super-Tramp*: Davies.  
*Lincoln*: Ludwig.  
*Louis Pasteur*: Holmes.  
*Napoleon*: Ludwig.  
*Florence Nightingale*: Strachey.  
*Queen Victoria*: Strachey.  
*The Great Victorians*, Vol. I (Penguin Books Ltd.).  
*The Great Victorians*, Vol. II (Penguin Books Ltd.).

Requirements.

All of the Poetry is required, and all of the Essays. Two Plays are required: one of Shakespeare's and one modern play.

The requirements described for the Free Reading of English 1 apply also to the Free Reading of English 3. Ten titles are to be chosen by each student.

For three of the ten titles to be chosen from the list of Free Reading, the student may, after consultation with the teacher, choose three others not on the list.

About 150 lines of Poetry and Drama should be selected for memorization.

**FOR REFERENCE BOOKS, SEE PAGE 9.**

LANGUAGE.

The authorized textbook is *Expressing Yourself*, Book IV for Grade XII—Canadian Edition: Houghton, Mifflin & Company.

The procedure for Grade XII *Language* is the same as that described for Grade XI, including the use of the Check-List, and of reference books.

### Reference Books for Students and Teachers.

See the lists given under Grade X *Language*; and also the list on page 10.

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### HISTORY OF ENGLISH LITERATURE.

This subject is not on the revised Programme of Studies for the High School. Classroom instruction will not be offered in this subject during the year 1939-40, but a correspondence course will be available to students who are completing the requirements for Grade XII standing under former regulations. There will be a Departmental Examination in this subject in June, 1940, but not thereafter.

The course is as outlined in the Handbook (1930 Edition).

The following should be added after Section 5 (b) :

The lives, works, and places in literature of Thomas Huxley, John Ruskin, Matthew Arnold.

The great poets of the Victorian Age: Alfred Tennyson, Robert Browning.

The romancer and essayist of the Victorian Age: Robert Louis Stevenson.

Readings from the prescribed text-book: Wordsworth, "She Was a Phantom of Delight", "Influence of a Mountain Peak", "The World Is Too Much with Us"; Coleridge, "Kubla Khan"; Byron, "Wordsworth" (from English Bards and Scotch Reviewers), "The Bull Fight"; Shelley, "Ode to the West Wind"; Keats, "Ode on a Grecian Urn"; Lamb, "A Dissertation Upon Roast Pig"; De Quincey, "A Meeting with Lamb", "Incident of the Malay"; Scott, "First Meeting of Edgar and Lucy"; Jane Austen, "Elizabeth Has a Distinguished Visitor"; Macaulay, "London Coffee Houses": Carlyle, "James Boswell"; Dickens, "Mrs. Micawber", "Uriah Heep"; Eliot, Maggie Behaves Worse Than She Expected"; Thackeray, "Mrs. Crawley", "The Colonel and Little Rawdy"; Huxley, "The Method of Scientific Investigation"; Ruskin, "On Somes Lines from Lycidas"; Arnold, "A Definition of Culture"; Tennyson, "Passages from In Memoriam", "Home They Brought Her Warrior Dead", "The Revenge"; Browning, "How They Brought the Good News from Ghent to Aix", "Incident of the French Camp", "My Last Duchess"; Stevenson, "El Dorado".

Text-book:—Pace: *English Literature, with Readings* (Revised Edition), (Allyn & Bacon). Text complete.

## CREATIVE WRITING

For this course English 2 is a prerequisite. Students who take this course must either have completed the course in English 3, or take English 3 during the same year.

The Language and Composition of English 3 aims mainly to provide training in the essentials of correct speech and writing. Creative Writing provides something more than this training for students who have the required ability; namely, an opportunity for self-expression through the medium of writing. Obviously, students should not attempt the fine art of creative writing in drama, prose or verse until they have at least freed their ordinary expression from blemishes of the "howler" type.

Since the course is designed to foster **self-expression**, it cannot follow a definite outline, or demand a uniform requirement. Its procedure must be that of **individual** rather than class instruction. The teacher will encourage each student to develop his ability along his particular line of interest, and will adapt the instruction to individual needs.

In order to provide a background for the course, students should be encouraged to read widely in magazines, periodicals, or books—in effect, literature of whatever type they find congenial to their interests.

The course comprises the following **five** units:

- (i) Journalism.
- (ii) Short Story Writing.
- (iii) Play Writing and Radio Script Writing.
- (iv) Essay Writing.
- (v) Verse Writing.

The student is required to elect at least two of the units; but he may try them all.

No textbook has been prescribed either for the course as a whole or for any unit of the course. Students will find, however, a considerable amount of useful material in the authorized textbooks in Language for Grades XI and XII; namely, *Expressing Yourself*, Book 3 (Chapter 11 and 12) and Book 4 (Chapter 11). Some useful material will also be found in *High School English*, Books 3 and 4 (Grades XI and XII), by Canby, Opdycke and Gillum; and also in *English in Action*, Revised (two-book) Edition, Book II (Units 14 and 22).

### List of Books for General Reference—Creative Writing

The following books on the art of writing are more advanced than the textbook in Language for English 3, and will, therefore, be useful to the teacher of Creative Writing.

Reed Smith: *Learning to Write* (Little, Brown & Co.—Macmillan Co.).

Marriott: *The Art and Craft of Writing* (Clarke, Irwin & Co.).

Diltz: *Models and Projects* (Clarke, Irwin & Co.).

Conrad: *Teaching Creative Writing* (Appleton-Century Co.).

Note: This book was published under the auspices of the Progressive Education Association.

Perkins: *The Writing of Modern Prose* (Henry Holt & Co.).

Lamborn: *Expression* (Oxford Press).

Tressler and Lewis: *Mastering Effective English*—Part III (Copp Clark Co.).

Robbins: *An Approach to Composition Through Psychology* (Harvard University Press).

Jensen and others: *Modern Composition and Rhetoric* (Houghton Mifflin Co.).

Thomas and others: *Composition for College Students*, Fourth Edition (Macmillan Co.).

Button: *Creative English* (Ginn & Co.).

Carey: *Mind the Stop* (Cambridge University Press). An interesting little book on punctuation.

Paul Kies and others: *A Writer's Manual and Workbook* (F. S. Crofts & Co.).

## 1. Journalism.

This unit will deal with some, or all, of the following matters: reporting; news writing—news items, news stories, leads; headlines; proof-reading; editorials; columns and columnists; newspapers and newspaper chains; radio news and news commentaries.

The following reference books will be useful to the teacher:

Mann: *The Student Editor* (Macmillan Co.).

Spears and Lawshe: *High School Journalism* (Macmillan Co.).

Otto and Marye: *Journalism for High Schools* (Harcourt, Brace & Co.).

Bastian and Case: *Editing the Day's News* (Macmillan Co.).

Mitchell: *Journalism and Life* (Macmillan Co.).

Wrinn: *The Hollow Reed* (Harpers).

Huff: *How to Publish a School Paper* (Mentzer, Bush & Co.).

Warren: *Modern News Reporting* (Harpers).

MacDougall: *Reporting for Beginners* (Macmillan Co.).

MacDougall: *Interpretive Reporting* (Macmillan Co.).

Students who elect this unit will want a share in the work of publishing the school paper or school periodical. For this purpose, they may be commissioned to look after the news reporting, editorials, proof-reading and make-up; but, as members of the class in Creative Writing, they will have no concern with the printing,

the advertising or the business management. The printing and business activities of the project will be under the direction of a special staff whose work will not carry any credit in Creative Writing. In schools that offer Printing as a Technical Elective, the printing of the school paper may, of course, become a shop project.

It must be made clear to all members of the class in Creative Writing that the course is offered, not to facilitate the publication of a school paper or to enable the publication staff to secure high school credits, but to develop skill and technique in writing.

High school students of Journalism may find it to their advantage to apply for membership in the Quill and Scroll Society, and to subscribe to *The Quill and Scroll*, the address of which is The Quill and Scroll Society, North-Western University, Chicago. They may also want to subscribe for the *Scholastic Editor*, the address of which is, Scholastic Publishers Inc., Springfield, Illinois.

## 2 (and 3). Short Story Writing and Essay Writing.

The following books will offer suggestions to the teacher:

Schramm: *The Story Work Shop* (Little, Brown & Co.—Macmillan Co.).

O'Brien: *A Short Story Case-Book* (Farrar and Rinehart, Inc.).

Glenn Clark: *A Manual of the Short Story Art*.

Robinson and Hull: *Creative Writing—The Story Form* (American Book Co.).

Babcock and others: *Creative Writing for College Students* (American Book Co.).

Robbins: *An Approach to Composition Through Psychology* (Harvard University Press).

Hale and Tobin: *Contrast and Comparison* (Prentice-Hall).

Tanner: *Essays and Essay Writing* (Little, Brown & Co.—Macmillan Co.).

Perkins: *The Writing of Modern Prose* (Henry Holt & Co.).

Walter: *Essay Annual, 1938 (or 1939)* (Scott, Foresman & Co.).

## 4. Play Writing and Radio Script Writing.

The following books will offer suggestions to the teacher:

St. John Ervine: *How to Write a Play* (Macmillan Co.).

Percival Wilde: *Craftsmanship of the One-Act Play* (Allen and Unwin).

William Archer: *Play-Making* (S. J. Saunders).

### 5. Verse Writing.

Harris: *The Nature of English Poetry* (Dent & Sons).

Kirk & McCutcheon: *An Introduction to the Study of Poetry* (American Book Co.).

A book from Mr. Laurie, Calgary.

Strong: *Common Sense About Poetry* (Gollancz).

Hugh Mearns: *Creative Youth* (Doubleday, Doran & Co.).

Miller: *Creative Writing of Verse* (American Book Co.).

Gurrey and Gullan: *Appreciation of Poetry* (Oxford Press).

Lamborn: *Rudiments of Criticism* (Oxford Press).

Richards: *Practical Criticism* (Harcourt, Brace & Co. Inc.).

# ART

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## ART 1

### INTRODUCTION.

This Course is intended for students of High School age who may elect Art as a subject; for those who need a knowledge of design to correlate with the Home Economics and General Shop Courses; and for those who intend to qualify for Normal Entrance.

It is based on the assumption that all men and women need a full understanding of what constitutes beauty in form and colour in the things that make up their ever-changing environment.

The aim of the Course is to develop in the mind of the student aesthetic standards by which to evaluate all works of art relating to the individual, the home, and the community, and to aid in releasing and directing his creative energy.

As design is the basis of all Art, the study of the underlying principles should lead to a finer aesthetic discrimination on the part of the student. Added to this, wide experience in the selection, adaptation, and creation of beautiful form and colour should develop good taste, appreciation, and power of artistic expression.

In this revised Course, a departure has been made from the former practice of assigning a stated number of exercises to be completed during the year. Instead, it is required that each teacher of the Course shall thoroughly acquaint himself with its object, details, and methods. Then, after having made himself thoroughly familiar with the subject, he can plan exercises in line with the ideas of the Course. This outline is purely suggestive and flexible, so that teachers will develop any phase in which they themselves, or their classes, are particularly interested. The teachers are urged to encourage individual interest and originality, and never to be afraid, if the chance offers, to step outside, or go a little beyond, what the Course offers.

Each student should take Art Structure, Drawing and Colour, and **any two** of the following:

- (a) Picture Analysis, or Appreciation of Applied Arts.
- (b) Illustration and Lettering.
- (c) Creative Design.
- (d) Craft Projects.
- (e) Interior Decoration.
- (f, Costume Design.

Since four periods per week have been allotted for class instruction in this subject, it is to be expected that considerable time will be spent outside of instruction time on the completion of problems. All problems in Design should be developed in the class. The application to Craft Projects may be worked at home and brought in from time to time to show progress. The collection of illustrations in the Appreciation of Applied Arts will be an out-of-class activity.

It is expected that each student will make some type of portfolio or container suitable to preserve all drawings and sketches. Rough sketches should be kept to show the development of ideas to the finished result.

Teachers will find helpful reference material in the following:

#### REFERENCE BOOKS.

##### **Art Structure:**

Dow: *Composition* (Doubleday, Page & Company).  
 Goldstein: *Art in Everyday Life* (Macmillan Company).  
 Fenn: *Abstract Design* (Batsford).

##### **Picture Analysis:**

Littlejohn: *How to Enjoy Pictures* (A. & C. Black).  
 Helen Gardner: *Understanding the Arts* (Harcourt, Brace & Company).  
 Sir Martin Conway: *The Book of Art for Young People* (A. & C. Black).  
 C. C. Pearce: *Composition* (Batsford).  
 Good magazine illustrations, as in *Country Life*, *Arts and Decoration*, *The International Studio*.

##### **Appreciation of the Applied Arts:**

Gardner: *Art Through the Ages*.  
*The Illustrated London News*.  
*Day Museum Prints* (Reeves).

##### **Craft Work:**

F. J. Glass: *Artistic Practical Handicraft Series*.  
*Craft for All Series* (Pitman Publishers).  
 Sower: *Everyday Art at School and Home* (Batsford).  
 D. C. Minter: *Modern Home Crafts* (Blackie).  
 Volume 2 of *Dryard Press Leaflets*.

##### **Interior Decoration:**

Jackway: *Principles of Interior Decoration* (Macmillan).  
 Todd and Mortimer: *The New Interior Decoration* (Batsford).

## ART STRUCTURE.

### Aims:

1. The application of the principles of design.
2. The filling of given areas with well-balanced form and colour.
3. The developing of line patterns and mass patterns.

### Problems:

1. Make static and dynamic rhythm forms in self-contained areas (line patterns).
2. Make Notan patterns in self-contained areas, developed in charcoal, and completed in colour.

Note.—*Notan* is the term for contrast of value.

3. Make border repeats in alternations or series.
4. Make surface patterns, as for textile, or for end papers of a book.
  - (a) Subdivision of the surface by squares, bricks, diamonds, ogees, or circles.
  - (b) Placing of simple motifs within the resultant areas, or at intersections, or both.
  - (c) The working out of a value arrangement in not more than five steps in colour.
  - (d) "Patterning" surfaces as contrasted with flat colour

## DRAWING.

1. (a) Single objects in line (including third dimension), as packing-box, carton, fruit-basket, coal-oil can, nail-keg, tub. Line brush drawing may be used.
- (b) Single objects in light and shade, as vase forms, bottles, lamps, kitchen utensils. Charcoal, wash drawings, or dry brush may be used.
- (c) Groups of three or four objects, with emphasis on composition first, then the drawing, as (1) cones, cylinders, cubes; (2) manufactured objects.
2. Pose drawing:—20-minute sketches to be done at regular intervals throughout the year.

## COLOUR.

Value scales in 7 or 9 steps.

Intensity scales in 7 or 9 steps.

Flat washes applied to drawing groups. (Compositions as in 1 (c) above.)

Application in the problems that follow.

## ILLUSTRATION.

Historic events.

Stories from Literature.

Dramatic incidents in a play.

### Imaginative Drawing.

This work will be an application of composition ideas gained from picture analysis, combined with pose, drawing, and color.

### PEN LETTERING.

Letters in tone pattern and space filling.

Open-closed letters. (See *P's and Q's*, by Tannahil.)

Page arrangements.

Paragraphs in pen letters with initial letters and fillers.

### CREATIVE DESIGN.

1. Clay, or soap, or *papier-mâché*.
2. Block prints, by use of potato-cuts or turnip-cuts.
3. Stencilling:—negatives developed and cut. Special care with ties and notan effects. Stippling or spraying of paint or dye on material.
4. Leather:—decorative pattern, with thonging and lining of article, as, book supports, book jackets, purse.

### PICTURE ANALYSIS.

The idea of design can be strengthened if reproductions of pictures by old and modern masters are analyzed for their design qualities, as distinct from their representative, religious, moral, or anecdotal qualities. Students may practise such analysis in line and tone, reducing the form to an abstraction stripped almost entirely of its representative quality; and remembering that it is design that is being sought—the relationship between the parts, and no part for itself. Other methods of approach to picture analysis may be used, the object being to induce the student to look at the picture, to really see and enjoy its composition, and not merely to memorize facts about it or the life of the painter.

The following set of colored pictures of marked interest in design of line, mass, or tone, is required:

Daumier: *The Washerwoman*.

Vermeer: *Lady with Lute*, and *Young Lady with Water Jug*.

Monet: *Rocks of Belle Isle*, and *Fishing Boats*.

Velasquez: *Lady with Fan*, and *Surrender of Breda*.

Raphael: *The Ansidei Madonna*.

Millet: *The Gleaners*.

Titian: *Lavinia*, and *The Tribute Money*.

Van Gogh: *Garden in Arles*.

Seurat: *Le Cirque*.

Renoir: *Girls at a Piano*.

Burne-Jones: *The Golden Stairs*.

Whistler: *Battersea Bridge*.

### Other sources:

Good examples of photography.

Good magazine illustrations, as in *Country Life; Arts and Decoration; The International Studio; The Artist.*

When students are to be tested in appreciation of good composition, it is suggested that compositions other than those used in class-work be used, so that picture study becomes a stimulus to looking at pictures, and an exercise in judgment leading to appreciation of the art quality in pictures.

## CRAFT PROJECTS.

"A finished model to give the greatest satisfaction must not only show good craftsmanship, but must be functionally fit, structurally sound, and artistically pleasing."

The students taking General Shop are expected to develop designs to be worked out as shop projects. A minimum of three designs is suggested for this section of the Course.

### Suggested Problems in Woodwork:

Design for a gate-leg table, end-table, library table, radio case, piano bench, hall stand, writing desk, floor-lamp standard and shade, chip carving panels or borders.

### Suggested Problems in Sheet-metal:

1. Design contours for bowls, cake plates, book ends, plaques.
2. Repoussé designs for plaques, medallions, trays, trophy-shields, ornaments, door-knockers.
3. Etched metal designs for ash-trays, desk sets, name-plates.
4. Saw-pierced designs for objects similar to those in (2) and (3).

### Suggested Problems for Forging:

Designs for grill, hearth-fender, lamp bracket, business-sign, umbrella-stand, footstool.

### Suggested Problems in Cement:

Panel design, garden ornament.

## INTERIOR DECORATION.

1. Study of the materials used. Collect samples, and name typical floor coverings, wall coverings, drapery and curtain fabrics, upholstery materials.
2. Make floor plans (scale drawings) of the placing of furniture for balanced groups.

3. Discuss—

- (a) Scale of furniture for rooms of various sizes.
- (b) Ratio of patterned area to plain area.
- (c) Colour in relation to exposure.
- (d) Value in ceiling, walls, trim, and floor.

4. Make elevations of the same room as made in floor plan, showing furniture and wall arrangements in colour.

### COSTUME DESIGN.

This work should be a follow-up to the costume design of the Intermediate School. Figures sketched in the pose drawing may be used as lay-figures. On these develop clothing drawings based on design principles.

Discuss the distinction between costume design and fashion drawing.

Study **line in dress**. Strong lines, graceful lines, weak lines. Line by contours, line by pattern in material, line by trimmings, line by construction. Make drawings illustrating the use of these. Collect illustrations showing weak line.

Discuss the effect of line correctly used to camouflage abnormalities. Draw clothing for short, slim type; tall, slender; short, stout; tall, angular; and tall, broad type.

### APPRECIATION OF APPLIED ARTS.

This subdivision of the work is especially planned to correlate with Social Studies (Theme 5) and the General Shop Course.

Make collections of reproductions of examples. Mount these. This may be either a class collection, or individual collection. Class criticism. Stress fitness to purpose.

#### Suggested Topics:

Primitive Tribes:—tools, weapons, pottery utensils, articles of personal adornment.

Babylonian Arts.

Egyptian:—furniture, jewelry, buildings.

Greek—pottery, metal objects, architecture, sculpture.

Roman:—metal objects, glass (Pompeian), architecture, sculpture.

Byzantine:—mosaics, dress.

Medieval:—manuscripts. *Book of Kells*. Objects in gold and silver.

Renaissance:—ancient art, revived architecture, bronze sculpture.

## ART 2.

Art 2 should be attempted *only* in schools having the necessary supplies, equipment and reference material; and *only* by teachers who have had advanced training in Art and present-day methods of Art instruction.

Any *four* of the following *six* units will make a year's work:

### I. PERIOD STUDIES OF PAINTING AND SCULPTURE.

The study of Painting and Sculpture from prehistoric times to the Twentieth Century.

*Periods:* Prehistoric painting, including that of the Indians of North and South America. Mesopotamian Art; early Aegean Art; Greek and Roman decoration, figure-painting and sculpture. Byzantine mosaics and painting; Romanesque and Gothic painting. (If time permits, Flemish, German, Spanish, Dutch, English, American and modern painting.)

Description of the use of various media: wax, fresco, egg, oil, water-colour.

*Reference:* *Illustrated Handbook of Art History* (Macmillan Co.).

See also Theme 4 under Social Studies 1.

### II. CREATIVE DESIGN.

Carry out work in *lacquer, oil, or water colour*. *Size or tempura* for the decoration of walls, furniture, boxes, etc. Block printing for fabrics. In this section, animal, bird, figure, insect and landscape forms should be practiced with brush. The study of rhythm and harmony in line and mass. Shape-filling and various treatments of units.

*Reference:* *Creative Design*: Adolfo Best (Maugard).

### III. ILLUSTRATION.

Block prints for end paper, using the various constructions. Interchange and counterchange stripe, ogee, brick, spot and sprig, diamond, square and rectangular half-drops. Units used should be connected with the story. Pen decoration for frontispiece and page illustrations. Wash drawing and body colour.

*References:*

*Drawing for Art Students*: Seaby.

*Pen Drawing*: Ellwood.

Reference Books on Dürer, Vierge, Daumier.

### IV. LETTERING.

Pen writing (Johnston type); and Roman and Modern Egyptian.

Gesso work—lampshade making; *papier mâché*; lino and wood printing, using colour.

## V. STILL LIFE DRAWING, PAINTING AND COMPOSITION.

### (a) *Freehand Perspective.*

Principles of perspective should be given for students interested in pictorial design.

Composing of groups (various eye-levels).

Drawing of interiors, furniture, open doors, windows, curtains and other hanging draperies. Charcoal and wash, pen and brush.

### (b) *Plant Form and Tree Form (Nature Drawing).*

The study of growth, tangential junction, flower construction. Pencil or brush, using local flowers and other plant life.

### (c) *The Uses of Interchange in Composition of Landscape.*

### (d) *Figure.*

Construction—action poses; proportion.

Composition—memory drawings of running, jumping, digging, riding, pushing, swinging etc. Games and work. Built up from simple block or line forms.

## VI. INTERIOR DECORATION.

Arrangement—proportion; uniformity; functionalism.

Various methods of treating painted surfaces; stipple and broken grounds; painted decoration. Some decoration carried out full size.

Students should be encouraged to make their own studies from nature, using ideas obtained from their surroundings. Figures they use should be people with whom they associate.

*References:* See List for Art 1.

# DRAMATICS

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## DRAMATICS 1

### INTRODUCTION

The Grade IX course in Dramatics should be reviewed, intensified and further developed in Grade X. The plays chosen for production should be more difficult than the Grade IX plays.

The course should be based on the project method; that is, the production of a programme of plays. The chronological outline of the course should be very loose, in order to give the teacher freedom in shaping the course to particular needs or inclinations.

With the plays comes practice in the various theatre arts,—settings, costume, lighting, make-up and the making of properties. The occasional period can be taken to recapitulate the knowledge thus gained, a small amount of theory going hand in hand with practice. The class may study either a group of one-act plays or a full-length play; with large classes, short plays may be used with duplicate casts; smaller classes may study a full-length play. Exercises in Voice Production and Body Control will be required from time to time.

At convenient times during the course, the pupils could report on plays they have read or seen, including moving pictures. Such reports could sometimes be given orally, and correlated with Voice Production, although too much emphasis should not be placed on this aspect of the work.

The testing of the pupils' work should relate to the following:—(1) neatly kept scrap-books; (2) definite improvement in Speech, as evidenced by interpretative reading, sight reading of a prose passage, participation in a play, oral report on some phase of the year's work; (3) a carefully organized actor's or director's script; (4) the floor plan for a play; (5) active participation in a play, as actor, and, in some capacity, backstage—lighting, costuming, make-up, stage designing, directing, prompting. These objectives are flexible enough to set up definite standards of achievement, and to grade the pupils.

#### 1. VOICE AND DICTION:

Review the work of the Intermediate School.

Do not emphasize further study of this work, but give continuous drill throughout the year.

**REFERENCES:** *Voice and Speech Problems*: Raubicheck, Davis and Carll.

*Speech Education*: Sara M. Barber.

## 2. APPRECIATION:

Reading and discussion of one-act plays by teacher and class. Parts can be distributed and interchanged so that all pupils may have the opportunity to read. This can be done at the beginning of the term, or at intervals throughout the year.

REFERENCES: *The Stage and the School*: Ommanney.  
*Short Plays*: Knickerbocker.

## 3. SCRAP-BOOKS:

Part of the course should consist in the preparation of a scrap-book containing material on the history of costumes in definite periods, on furniture, modes of hairdressing, types of physiognomy, etc. This will be the student's work-book, and will be open to inspection.

They may keep a bulletin board on which will be posted any dramatic or literary news of interest.

- (1) *First method*: Encourage each pupil to keep a scrap-book for himself. This method becomes difficult in a large class.
- (2) *Second method*: Have only a class scrap-book, to which each pupil will try to contribute.
- (3) The scrap-book may be of the ordinary kind, into which the material is pasted; or

It may be a collection of "mounts." The latter type of book is constructed in the following way. Let all the pupils mount their contributions (articles, sketches, illustrations of costume, etc.) on pieces of stiff paper, all of the same size. These may be set up for inspection or reference, and later tied or bound together to form the scrap-book, and at the end of the term the pupils may take their mounts away if they wish.

REFERENCE: *The Stage and the School*: Ommanney.

## 4. ACTING:

Review the work in Pantomime as outlined in the Intermediate School Programme of Studies, and extend the work to include characterization (vocal and pantomimic).

The teacher may deal with Direction as a separate department of endeavour, or as a part of the work in the production of plays for the express purpose of giving training in Direction. This is just a matter of choice between the Discussion and the Project Methods. Although the Project Method is to be preferred, some teachers may prefer to use both.

- (1) Analysis of the play—type, mood, characterization, tempo, plot development, theme.
- (2) Planning the general action of the play, and as much of the "business" as possible. It is necessary to have the general action planned beforehand, and all action, business, etc., written into the MSS. Much of this may have to be changed

when the play goes into rehearsal, but a director must have a plan before he begins on the pupils.

- (3) Casting: For school-room production the teacher may cast against type, but for public production casting to type is a safer plan.
- (4) Reading the play aloud. Let no error be established. Some directors have several readings of the play before actual rehearsal begins, but this method is apt to bore young people.
- (5) In the first few rehearsals pupils should retain their MSS. In fact, they should read the lines until they know the general routine movement and quite a bit of the business.
- (6) Memorizing lines. This should begin as soon as the pupils know the movement. Insist upon exactness at first; it is quite as easy to memorize the exact words as others substituted by the pupil. As the play progresses, some pupils will slip in the odd error. If it fits in all right, let it go. They must always have the cues right.
- (7) Rehearsal for continuity. When the cast know their stage movement and most of the business, and the lines pretty well, let them go through the play from first to last, with no directing whatever. Both cast and director will get a good idea of just where polish is needed most, and where the time should be quickened or slowed, etc.
- (8) Rehearsals for polish. Towards the end, bring in someone to be a sort of advance audience. This guest will have the effect of putting "pep" into the cast.

#### REFERENCES:

*The Art of Play Production*: John Dolman, Jr.

*General Principles of Play Direction*: Brown and Garwood.

*The Stage and the School*: Ommanney.

*The Players' Handbook*: Selden.

*Drama and Dramatics*: Fish.

*Amateur Acting and Play Production*: Wayne Campbell.

#### 5. SETTING:

For the discussion of principles involved in stage setting, use several plays, including the ones studied and some new ones.

The perfect set should form an appropriate background for the mood of the play, and should satisfy the eye of the spectator.

Study illustrations of exterior and interior settings. Pupils should be encouraged to collect illustrations for themselves.

- (1) Show the significance of the straight and the curved line.
- (2) Show what is accomplished by a variety of playing levels.
- (3) Study the placing of entrances and exits, and of windows, alcoves, doors, etc.
- (4) The use of elements such as steps, pillar pieces, etc.

- (5) Colour in sets. (The background should be kept neutral.)
- (6) The placing of furniture.
- (7) The pupils should be required to design one or two sets. They should design the best sets possible and then adapt them to the limitations of their own stage. The designs should be as simple as possible, but nevertheless have some beauty.

It is possible to teach the pupils the actual construction of flats, etc., if time allows. They would perhaps be interested in designing and making the set for the final play.

The construction of a miniature stage may be one of the class activities; but only when the stage is related to a play actually in the course of production by the class.

#### REFERENCES:

*Amateur Acting and Play Production*: Wayne Campbell.

*Scenery Simplified*: Webster and Wetzel.

*Modern Theatre Practice*: Heffner, Selden and Sellman.

#### 6. MAKE-UP:

Make-up will probably have to be limited to demonstrations by the teacher, but if the expense can be borne, the pupils should try their hand at it.

See that the pupils have a good understanding of straight juvenile make-up.

REFERENCE: *Time to Make-up*: Whorf.

#### 7. COSTUME:

One of the plays studied should be a costume play, for which the pupils will design the costumes. In some schools it may be possible for the pupils to make the actual costumes or to make them in miniature for dolls.

N.B.—No more work should be attempted than is required for the play or plays actually produced.

REFERENCES: *Stage Costuming*: Agnes Brooks Young.

#### 8. LIGHTING:

(1) Explain the purpose of lighting.

(2) Emphasize effects rather than equipment; demonstrations rather than construction. However, as in other sections of the work, if time, resources and situation allow, pupils should be encouraged to make lighting equipment.

(3) Plan the lighting for one or two plays.

N.B.—No more work should be attempted than is required for the play or plays actually produced.

#### REFERENCE:

*Modern Theatre Practice*: Heffner, Selden and Sellman.

*A Method of Lighting the Stage*: McCandless.

## 9. STAGE PROPERTIES:

The classes should engage in the making of properties for plays under production or for plays whose production is anticipated for other years or by other groups. This work offers opportunity for activity to pupils not particularly interested or talented in acting and directing. As a matter of fact, in large classes, there is no reason why there should not be some specialization; some pupils working chiefly at stagecraft while others find their greatest activity in acting or directing.

Making of stage properties involves work in wood, clay, *papier mâché*, plaster, metals, cloth, etc. It covers the making of any furniture, decorations, and costume accessories that might be needed for the performance of a play.

REFERENCE: *Small Stage Properties and Furniture*: N. Cookson.

## 10. EVALUATION OF FILM AND RADIO PLAYS:

All high school students, whether or not they study dramatics, see plays in the moving pictures, or hear them on the radio. The dramatics class gives the teacher an opportunity to help students develop a *critical attitude* towards current film or radio productions.

The pupil should learn how properly to evaluate motion pictures, to distinguish between good and worthless films, and to know why this distinction exists. To a certain extent, films may be criticized in the same manner as stage plays,—for plot structure, characterization, dialogue, settings, and so on; but, beyond this, the pupil should evaluate those factors peculiar to motion pictures; such as camera angles and continuity.

Pupils may give oral or written reports on motion pictures seen at their leisure. It would be better, however, to have class discussion the day following a group attendance at a film. As many films as desired, up to the number of seven, could be discussed in this manner.

The motion picture exerts an important influence on the student's outlook. It is time the student, as a result of careful guidance, uses such discriminating taste that he will exert an important influence on the quality of motion pictures offered for his entertainment. If this can be achieved there will be a great forward step in raising the quality of cinema fare.

## SUGGESTED ACTIVITIES

In addition to the activities mentioned in various sections above, the following are suggested:

1. Choral recitations.
2. Character monologues and sketches.
3. Oral and written reviews of plays read.
4. Presentation by individuals and groups of prepared pantomimic characterizations.

5. Group improvisations.
6. The construction of model settings from original designs for specific plays.
7. Original designs for settings sketched in colour.
8. Make-up clubs practising with their own equipment outside school.
9. Scrapbook collections of historical costumes, national costumes, uniforms (historical and national).
10. Designing of costumes in colours.
11. Making of costumes from original designs, either for full-sized figures or for dolls.
12. The making of simple floodlights, spotlights, border strips, footlights, dimmers and switchboards.

#### RECOMMENDED TEXTBOOKS OF PLAYS:

*Short Plays*: Knickerbocker.

#### BOOKS FOR THE REFERENCE LIBRARY.

The reference books listed under Dramatics in the Programme of Studies for the Intermediate School.

*The General Principles of Play Direction*: Brown and Garwood.

*Scenery Simplified*: Webster and Wetzel.

*Modern Theatre Practice* (Text Edition): Heffner, Selden and Sellman.

*Time to Make-up*: Whorf.

*Small Stage Properties and Furniture*: N. Cookson.

*A Method for Lighting the Stage*: McCandless.

#### DRAMATICS 2.

(N.B.—Dramatics 1 is a prerequisite to Dramatics 2.)

##### 1. HISTORY OF THE DRAMA:

A survey of Drama from the time of the Greeks, including the rise of the Mystery Play, Morality Play, and Interlude; the first real plays; Shakespeare and his contemporaries; Ibsen and the Moderns; trends of our own times.

This will involve a survey of the development of the stage and the history of costume.

*Activities*: If reference books are available, the students can collect their own material and build up their own survey, the teacher acting as a guide. There should be reading of plays to illustrate the different dramatic periods, and phases of the drama. Students may make model stages and costume plates for specific plays.

##### 2. PLAY-WRITING:

By this the students should learn something of the problems of plot advancement and characterization through dialogue and the development of conflict, suspense, and climax.

### *Activities:*

- (a) Outline plots, using newspaper clippings for suggestions.
- (b) Discuss reasons for writing plays, such as depicting interesting people, settings, plots, or presenting ideals or propaganda. Modern "Plays of Protest", such as *Bury the Dead* or *Waiting for Lefty* will make valuable matter for discussion.
- (c) Write brief dialogues in which there is some plot advancement and characterization.
- (d) Dramatize well known stories in History and Literature.
- (e) Write a one-act play suitable for class production. Select a setting you know; visualize your characters and situations; state your theme and write a synopsis of your plot before you begin the play.

Present the best of the dramatizations and plays as class enterprises.

### 3. COSTUMING:

As the history of costume has already been covered under Dramatics 1, this part of the work should deal with the theory of line and colour. The importance of harmonious and correct costuming should be stressed.

The following principles should be learned:

- (a) The line or silhouette must characterize the individual, establish the historical period, form a part of the stage design and psychologically create the proper feeling in the actor and the audience.
- (b) The colours, which must be tried out under stage lights, create the atmosphere of personality and blend into the stage design.
- (c) The general effect of the complete costume is more important than finish and detail.

### *Activities:*

- (a) Dress dolls to illustrate principles and periods.
- (b) Make a model costume plate to illustrate the principles of costuming a play, using analogous colours for harmonious groups of characters and complementary colours for opposing groups.
- (c) If the students have already made costume plates in connection with Section 1, they need not make others.

### 4. STAGE DESIGN:

Discuss the principles of stage design. The principles of colour are much the same as those for costume. In the matter of line, tragedy and dignity are shown by straight lines; comedy, by short curves; excitement by jagged lines.

Discuss realism in stage design; also symbolism, and stylization.

*Activities:*

- (a) Plan line and colour schemes for plays read.
- (b) Design and make model set for some play discussed in Section 1, or produced in Section 2.

**5. STUDY OF THE THREE-ACT PLAY:**

Discuss how it resembles and how it differs from the One-Act play.

Read at least one Three-Act play in class for general discussion and illustration.

*Activities:*

Have students make reports of Three-Act plays read, or seen on the stage, giving setting, synopsis of plot, theme, and personal criticism.

**6. PLAY PRODUCTION:**

The class may confine itself to One-Act plays, original or otherwise, or it may be ambitious enough to attempt a Three-Act play. In either case, there must be a review and extension of the study of the rules for acting, directing, lighting, and make-up, all of which have already been studied in Dramatics 1.

For classes that may wish to produce a Three-Act play, the following plays are recommended. They have all been produced successfully by High School students.

*The Late Christopher Bean*, by Sidney Howard. (This is the American version. There is an English one which some may prefer.)

*The Taming of the Shrew*, by Shakespeare. ("Acting" editions are procurable. In these editions the play is cut and adapted for easy production.)

*Arms and the Man*, by Bernard Shaw.

*One Hundred Years Old*, by the Quintero Brothers.

*The Perfect Alibi*, by Milne.

*Prunella*, by Barker and Housman.

*She Stoops to Conquer*, by Goldsmith.

**RECOMMENDED TEXTBOOK OF PLAYS:**

*Short Plays*: Knickerbocker.

**N.B.—There is a danger of making Dramatics 2 merely a lecture course. Such it must not be. Enough practical work is suggested to give students a great deal of activity.**

**BOOKS FOR THE REFERENCE LIBRARY:**

*The Theatre*: Shelden Cheney.

*The Craftsmanship of the One-Act Play*: Percival Wilde.

*First Principles of Speech Training*: Avery, Dorsey and Sickels.

*Introduction to Drama*: Hubbell and Beaty.

*The Old Drama and the New*: William Archer.

*Historical Costume for the Stage*: Lucy Barton.

*A Method of Lighting the Stage*: McCandless (Theatre Arts Pub. Co.).

# MUSIC

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## REGULATIONS RELATING TO MUSIC

### CREDIT FOR PRIVATE STUDY OF MUSIC

1. The Department will recognize for credit the certificates or diplomas of the principal Boards conducting examinations in Music in the Province. Standing in both Practical Proficiency and Theory is required.

2. High School students who have taken private instruction in instrumental Music or in vocal Music, including both Theory and Practical Proficiency, may be granted credits in Music 1, 2 or 3 of the High School Programme, on presenting one or more certificates or diplomas according to the requirements set forth in the table on page 42 of this Bulletin.

3. A student whose proficiency in pianoforte Music is judged and certified by a competent musician to be equal to that required for the practical examination shown below, and who also has taken regular high school instruction in Theory and Music Appreciation as prescribed for the high school course in Music 1, may be recommended for credits in Music 1:

Western Board of Music .....	Grade V
Toronto Conservatory of Music.....	Grade VI
McGill Conservatorium .....	Junior Grade
Associated Board of Royal Schools..	Grade IV

4. Credits in Music 1, 2 or 3 of the unrevised High School Programme are interchangeable with credits in the corresponding units of the revised Programme.

5. Students presenting documents from approved conservatories or examining boards which entitle them to credits in Music 2 or 3 of the High School Programme, revised or unrevised, may be granted credits also in Music 1, or Music 2, or Music 1 and 2, as the case may be, with the following provisions:

(i) Such students shall submit to the Examinations Branch of the Department of Education a statement from a competent musician certifying that they have prepared, properly and satisfactorily, the selections prescribed for the conservatory grades corresponding to Music 1, or Music 2, or both, as the case may be, or other selections recognized as equivalent thereto.

(ii) Such students shall be not granted more than 35 high school credits in one year; and of these 35 credits, not more than 4 shall be granted in Music.

TABLE SHOWING STANDING IN SCHOOL MUSIC (OF GRADES IX, X, XI OR XII)  
Granted for Certificates or Diplomas of Prescribed Grades from Recognized Examining Boards of Music

EXAMINING BOARD	SCHOOL, GRADE	PRESCRIBED GRADES FROM EXAMINING BOARDS			
		Piano	Violin	Violoncello	Singing
Western Board of Music	Grade IX	Grade V	Grade II	Grade I	Grade II
	Grade X (Music 1)	Grade VI	Grade III	Grade II	Grade III
	Grade XI (Music 2)	Grade VII	Grade IV	Grade III	Grade IV
Toronto Conservatory of Music	Grade XII (Music 3)	Grade VIII	Grade V	Grade IV	Grade V
	Grade IX	Grade VI	Grade III	Grade II	Grade I
	Grade X (Music 1)	Grade VII	Grade IV	Grade VI	Grade II
McGill Conservatorium of Music	Grade XI (Music 2)	Grade VIII	Grade VI	Grade VII	Grade III Harmony
	Grade XII (Music 3)	Grade IX	Grade VIII	Grade IX	Grades II and II complete
	Grade IX	Junior Grade	Elementary Grade	Elementary Grade	Elementary Grade
Associated Board of Royal Schools	Grade X (Music 1)	Intermediate Grade	Junior Grade	Junior Grade	Junior Grade
	Grade XI (Music 2)	Senior Grade	Intermediate Grade	Intermediate Grade	Intermediate Grade
	Grade XII (Music 3)	Highest Grade	Senior Grade	Senior Grade	Senior Grade
	Grade IX	Grade IV	Grade III	Grade III	Grammar of Music
	Grade X (Music 1)	Grade V	Grade IV	Grade IV	Grade II
	Grade XI (Music 2)	Grade VI	Grade VI	Grade V	Grammar of Music
	Grade XII (Music 3)	Grade VII	Grade VII	Grade VI	Grade III Harmony
	Grade IX	Grade V	Grade V	Grade V	Grammar of Music
	Grade X (Music 1)	Grade VI	Grade VI	Grade VI	Grade IV Harmony

## EXAMINATIONS IN MUSIC

The University of Alberta and the Department of Education for the Province of Alberta, in association with the Universities of Saskatchewan and Manitoba, and the Departments of Education for the Provinces of Saskatchewan and Manitoba, conduct a series of Local Examinations in Music, Practical and Theoretical, extending from the First Grade to the Professional Diplomas of Associate and Licentiate.

Practical examinations are held at various centres during the months of May or June.

Written examinations in the Theory of Music may be held at any Local Centre, by special arrangement, during February, and May or June.

The Department of Education conducts annually the examinations of the Western Board of Music for Grades below the Associateship and Licentiateship.

**N.B.—These examinations are for students who take private instruction in instrumental or vocal Music, and not for students who take the high school courses in Music.**

### ESTABLISHMENT OF LOCAL CENTRE

Before an examination can be held at a Local Centre the number of candidates must be sufficient to justify the expense incurred.

Exact dates for Practical and Theoretical Examinations at individual centres will be arranged only after entries are complete. Applications for the establishment of Local Centres should be made to the Supervisor of Schools, Department of Education, Government Buildings, Edmonton.

### GRADES AND CERTIFICATES

The examinations in Piano are divided into twelve progressive grades: Grade One, Grade Two, Grade Three, Grade Four, Grade Five, Grade Six, Grade Seven, Grade Eight, Grade Nine, Grade Ten (First Year Associate Diploma), Grade Eleven (Second Year Associate Diploma), Grade Twelve (Licentiate Diploma).

The examinations in Organ, Violin, Viola and Violoncello are in seven grades for the Associate Diploma, followed by the Licentiate year.

The examinations in Singing are in five grades for the Associate Diploma, followed by the Licentiate year.

To obtain a certificate, candidates must fulfil both the practical and theoretic requirements, with the exception of Grades One, Two and Three in Piano, for which no written examinations are required. A certificate in proficiency in playing only will be granted to successful candidates in these three grades.

Candidates in other grades are recommended to take the theory examination first and, in any case, not to allow more than one year to elapse between the theoretic and practical examinations.

In both the theoretic and practical examinations sixty per cent. of the total marks is required for a Pass, seventy per cent. for Honours, eighty per cent. for High Honours.

*The Music Syllabus* issued by the Western Board of Music, and further information with respect to requirements in Music, is available on request from the Examinations Branch of the Department of Education.

### GENERAL STATEMENT.

The aims of the High School Music Course are three:—to deepen the student's love of good music; to enable him to better understand what he hears or performs; and to develop his performing technique.

The effects upon the student in the pursuit of these aims may be listed as follows:

- (a) Increasing appreciation and understanding of good music.
- (b) Widening his experience of the art.
- (c) Acquiring the habit of concentration upon musical values.
- (d) Discovering to the student the kind and strength of his musical interests and aptitudes.
- (e) Providing an avenue for the furtherance of his social co-operation.
- (f) A general refining influence.
- (g) Developing technique in performance.

A fully rounded-out Music Course for High Schools includes the following departments of musical activity and study:

1. Chorus Singing.
2. Elementary Theory.
3. Ear-training and Sight-singing.
4. Music Appreciation.
5. Harmony.
6. Orchestra (or Band).
7. Glee Club.

*Chorus singing* is the basic musical activity in any school Music Course. It requires careful management in the assignment of voices to parts; in the choice of material as related to physiological as well as psychological maturity and technical ability of the student; also in the purpose underlying the plan of procedure. Success should not be measured in proportion to the physical exhilaration manifested in singing, but the work should be viewed from the standpoint of a choral study-class. Music should be selected to illustrate specific points of interpretation, style, form, and period of composition. It should, at all times, be the joyous

endeavour of the chorus to make advancement in production of the voices, beauty of tone, balance of the parts, incisive enunciation, well-moulded phrases, flexibility, precision, shading, mood and imagination.

While in Grade IX the emphasis may well be upon songs whose texts carry a strong emotional appeal, in Grades X, XI, and XII more attention should be given to music in its absolute phase. Divested of text, the music in these Grades should lose nothing of its interest. Beauty of tone blending, tone procedure forming beautiful melodic contour and balance of phrases, part leading, and beautiful harmonic progressions, form a tonal discourse that should engage the keen interest of the class and nourish the appreciation of musical texture and mood. Music if not studied for itself can hardly lay claim to a deserved place on the curriculum.

Class work in *elementary theory, ear-training, and sight-singing* is necessary to give the student a period of concentrated study in the mechanics of musical construction, for the purpose of imparting an intimacy with the elements of musical notation. In training the aural recognition of all commonly occurring rhythmic types and figures, as well as chromatic inflections, it is an important adjunct to the Chorus Singing Course. Such a class is especially valuable in schools where a number of the students have had no public school music training.

A certain amount of incidental study of *music appreciation* may be carried on in conjunction with the chorus class; it is, however, necessarily limited in scope, being confined to the particular music or composer under study. A more comprehensive Course in the appreciation of music is a vital necessity in High Schools, to provide an opportunity for a broad outlook over the field of music in general. Such a course is particularly suitable in Grades X, XI, and XII, following the musical experience gained in Grade IX. The habit of critical listening is cultivated. Lessons are derived through the hearing of a considerable quantity of the best music literature; and an intelligent idea of music forms, history, biography, and aesthetics is gained therefrom, which, in the main, constitutes the work in music appreciation.

Such a course is made practicable through the use of phonographic records. The development of music form and styles can be traced from the earliest times. The distinctive style of individual composers and of "schools" of composers can be comprehended. The various media of musical expression can be illustrated. Biographies of great composers and musical executants may be taught, and the main themes of great compositions, through repeated hearings, committed to memory. It bears the same relation to music education as the subject of Literature, and its history, bears to the study of English.

*Harmony* properly applied in the High School should mean ear-training of an advanced order as compared with that received in the earlier Music Courses. It is an exploration of the conventional chord material upon which music is constructed. While the study

must necessarily involve a consideration of the laws by which chords are grammatically connected, the study must not be allowed to lapse into the mechanical working of exercises whose main purpose is to train one in the avoidance of errors in part-writing. Rather, should it be to the purpose of enabling the student to give a proper harmonic setting to the products of his musically creative instincts. Rules should follow, rather than precede, practice. There should be more harmonizing of melodies than of figure basses. The taste should be cultivated for aptness and purity of effect in chord arrangements, progressions, and part-leading.

When *orchestra* classes are maintained in Public Schools, there will be no difficulty in organizing fair-sized orchestras in the High Schools. But, even where such classes have not existed, all High Schools should, if at all possible, organize orchestras. The nucleus may be nothing more than a few violins and a piano. With sympathy from the school staff and educational authorities, interest will be generated and other instruments added. It may then become the duty of the local School Board to provide teachers for classes in violin, clarinet, cornet, etc., and to procure for the school those instruments not so popularly found in the homes, as the flute, oboe, 'cello, French horn, stringed bass, and drums, and also make some provision for instruction on them.

*Glee Clubs* should be drawn from the chorus classes of Grades X, XI and XII, the voices selected by test. Clubs of not more than 32 to 36 (8 or 9 to a part) do the best work. By reason of their more advanced vocal proficiency, they are able to do chorus work of a finer quality and more difficult grade than produced in the regular chorus classes.

The chief aim of the Music Course is to enable pupils to acquire increasing enjoyment in music, both in school and in later life. The Course does not aim to produce professional musicians.

## MUSIC 1

### Chorus Singing.

While the study and performance of part-songs and choruses should feature more prominently than in Grade IX, a certain number of unison songs should be included, these latter more particularly for the individual sections of the chorus. The music selected should represent folk-songs, classical songs, songs with descant, and modern part songs. Rounds, canons, and other music, with imitative part-movement, should be studied. Variety in the style of music used is desirable. While easy cantatas may be used, a class spending most of the year in preparing a cantata would fail in meeting the requirements of the Course.

Part-songs are for—

- Soprano and alto; soprano and second soprano; soprano and bass; tenor and bass.
- Soprano, second soprano and alto; soprano, alto and bass; soprano (or alto), tenor and bass.

(c) Soprano, alto, tenor and bass.

Part-songs including tenor or bass are optional, as some schools may be unable to find a sufficient number of tenor or bass voices.

**Recommended Song-books.**

*The Music Hour*, Book III (Gage & Co.).

*Halcyon Song Book* (Silver Burdett Company).

*Cantemus*, Book I (Curwen Company). (*Cantemus* is for soprano, alto, and bass only.)

*Junior Songs*; Hollis Dann (American Book Company).

*The Silver Book (Music of Many Lands and Peoples)* (Silver Burdett).

*The Silver Book of Songs for all Grades* (Gordon V. Thompson).

A full list of supplementary song-books, operettas, carols, rounds, canons, songs with descant, individual part-songs, etc., will be supplied on request, from the Department of Education.

**Elementary Theory.**

Relative values of all notes and rests in common use. The tie; the slur; sharps, flats, naturals, double sharp, and double flats. Treble and bass clefs; the alto and tenor C clefs. All major and minor scales with their signatures. Tones and semitones; accent; measures; time signatures, in both simple and compound time. Irregular note-groups to the beat. The barring of simple passages. Tempo indications, marks of expression and interpretation in common use. The technical names of the scale degrees. Intervals and their inversions.

**Recommended for Use as Text-books.**

Stewart Macpherson: *Rudiments of Music*.

Charles W. Pearce: *Rudiments of Musical Knowledge*.

**Ear-training and Sight-singing.**

1. Recognizing and staff notating in any of the nine common keys, 3-, 4-, 5-, and 6-note phrases, including no other chromatics than the sharpened 4th *fi*, and the flattened 7th *te*. The two chromatics in their simplest progression only. Distinguishing amongst 2-pulse, 3-pulse, 4-pulse, and 6-pulse measure in sentences sung or played. Aural recognition of the simpler rhythmical types and figures. Writing on a line of the staff the rhythmical outline of a musical motive sung or played. Applying the *so-fa* names to short groups and phrases. Recognition of major and minor triads in root positions and inversions, when played on the piano; also distinguishing any of the notes of a 3-part chord after hearing the chord played; distinguishing the tone qualities of the more common orchestral instruments in each of the orchestral sections.
2. Regular practice in sight-singing. For this purpose, exercises may be found in *777 Graded Exercises in Sight Singing for Schools* (Eagleson), published by the Institute of Applied Art, Edmonton.

## Music Appreciation.

The purpose is to acquaint the student with the great literature of music in such a way that he may study it in the light of the times in which it was composed, and note the manner of development of its various forms. The success of the Course depends on the presentation of a considerable amount of music arranged to show the progress of musical art from the earliest times. Some of the more impressive themes from masterpieces and other works representative of a composer's individual style should be memorized.

The Course should include short, pointed lessons on the rise and development of opera and oratorio, and brief, biographical studies of the great masters, supported by performance of excerpts from their more celebrated works.

In review and extension of the Appreciation Course set for Grade IX, the following are the topics under which the Course will be conducted:

The various media of musical expression.

Vocal classifications:—the soprano voice, alto, tenor, baritone, bass; their differentiations, as, lyrics, dramatic, coloratura, robusto.

Vocal and choral combinations.

Further studies in the quality and capability of orchestral instruments.

Instrumental and orchestral combinations.

The simple elements of form, growing out of a consideration of balance of design in melodic construction.

Song types:—folk-song, popular song, patriotic song, ballad, *lied*, aria, *chanson*, art-song.

Opera and oratorio:—their form features illustrated. Selections from these large music forms showing development from period to period.

Instrumental forms:—music illustrative of suites, dance forms, the fugue, sonatas, string quartettes, overtures, the symphony, tone poems.

Note-books should be kept by the pupils in which the outline of each lesson is recorded. The books should, periodically, be examined and marked.

### Recommended as Text-books for Use of Students:

*Music*: Creighton (Chatto and Windus).

*The Student's Work-book in Music Appreciation* (Clarke, Irwin Company).

*Music Enjoyment and Appreciation*, Parts I and II: Yocom (Ryerson Press).

### Reference Books for Students:

*The Story of Music*: Barbour and Freeman (Burchard, Boston).  
*The Gateway to Music*: Blancke and Speck (D. C. Heath & Co.).  
*The Good Musician*, Parts I, II, III and IV.

### Reference Books for Teachers:

*The Teacher's Handbook for the Student's Workbook in Music Appreciation* (Clarke, Irwin Company).

*Listening Lessons in Music*: Fryberger (Silver, Burdett Co.).

*What We Hear in Music* (R.C.A. Victor Co.). (In this book will be found complete lists of phonographic records, with descriptions and numbers, to support the above outline of work.)

*Music and Romance*: Hazel Kinscella.

*Victor Book of Symphony*.

*Victor Book of Opera*.

*Choral Technique and Interpretation*: Dr. Henry Coward (Novello).

*99%*: Dr. Stalin (Curwen).

*Dictionary of Musical Terms*: Elson.

### Orchestra or Band.

Musical practice undertaken through membership in a school orchestra or band will be accepted for credit in lieu of the course in Music 1, provided that the following conditions have been met:

1. The orchestra or band must be under the direction or supervision of the school.
2. The members must meet regularly for practice under a competent conductor, the practice sessions occupying at least *four half-hour periods per week*, of which one shall be taken for *Theory* and for *Music Appreciation* alternately.
3. It must master a repertory of at least *ten* selections during the year, these to be of medium difficulty, of good quality, and representing different types.

Such music as the following will be regarded as satisfactory:

#### Orchestra:

*Selections from Faust* (No. 190), (Oliver Ditson Company).  
*Arabian Nights Suite* (No. 351), (Oliver Ditson Company).  
*Ditson Concert Orchestra Folio* (15 and P.), (Oliver Ditson Co.).  
*Amateur Orchestra Folio* (15 and P.), (Oliver Ditson Co.).  
*Bohemian Girl* (arranged by Barnard), (Filmore Music House).  
*Moment Musical* (Schubert), (Carl Fischer Company).  
*Album Leaf* (Wagner), (Carl Fischer Company).  
*Amateur Orchestra Journal*, Volumes II, III, and V.  
*Progressive Orchestra Book* (Willis Music Company).

#### String Orchestra:

*Operatic Airs* (Recker), (6 first violins, 4 seconds, 1 'cello);  
 (Leo Feist Publishing Company).  
*Minuet*, No. 2 in G (Beethoven), (Carl Fischer Company).  
*Dawn of Love* (Bendix), (Carl Fischer Company).

**Band:**

March, *Boy Scouts* (G. L. Barnhouse Company).

*Chimes of Normandy*, No. 4 (Oliver Ditson Company).

Selections from *Tannhäuser* (Wagner) No. 1181 (Fillmore Music House).

*Operatic Reminiscences* (*Amateur Concert Journal*) (Carl Fischer Company).

Overture *Northern Lights* (Walter Jacobs).

March *Legion of Honor* (J. W. Pepper & Son).

**Glee Club.**

The members of this Club may be drawn from Grades X, XI, and XII. The better voices of the chorus class are selected by test, and a good balance of parts obtained. The Club should not be less than 16 in number, nor more than 38. Provided that they are under efficient conducting, meet for practice twice a week throughout the school year, and that the quality of the work done is of a higher standard than that of the chorus class, they may select Glee Club in lieu of Ear-training and Sight-singing.

**Song-books:**

Hollis Dann: *Assembly Songs*, Vols. I and II (H. W. Gray Company).

*Universal Song Book* (Hinds, Hayden & Eldredge).

(*Assembly Songs* are for girls' voices only; the *Universal Song Book* is for various combinations of voices, including alto-tenor, and optional and required bass parts.)

A list of individual part-songs, published in octavo form, may be obtained by applying to the Department of Education.

**Requirements.**

The requirements for Music 1 are as follows:

Chorus Singing, with Ear-Training and

Sight-Singing ..... 2 periods a week.

Elementary Theory ..... 1 period a week.

Music Appreciation ..... 1 period a week.

The teacher may, however, vary from this schedule according to the needs of the class.

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**MUSIC 2****Chorus Singing.**

Grade XII pupils selecting Chorus may unite with those of Grade XI in making up the personnel of this class. In small schools the class may be formed from the whole student body.

**Song Books:**

(a) *Assembly Songs*, Vols. I & II: Hollis Dann (H. W. Gray Co.). These are for girls' voices only.

(b) *Glee and Chorus Book*: NeCollins (American Book Co.).

For a list of individual part-songs and cantatas apply to the Department of Education.

The musical director will test the voices of all those applying for membership in the Chorus Class. The test is for the purpose of a correct assignment to parts and the elimination of any who, by reason of having a poor voice, could, in the opinion of the director, neither contribute to nor benefit from the course. The test will include one in fairly easy sight-singing.

### **Elementary Theory.**

As set for Grade X with the following additions:

Chromatic scale, writing in harmonic and melodic forms; syncopation; transposition from clef to clef and from key to key. Triads and their inversions; arranging root position of major and minor common chords for soprano, alto, tenor and bass voices. The chord of the Dominant Seventh and its inversions; writing the principal and deceptive resolutions of the Dominant Seventh. All chord arrangements to be made in close score.

### **Ear-Training and Sight-Singing.**

- (a) Recognizing and staff notating (in any but the most extreme keys) 5, 6, 7 and 8-note phrases which may include *fi, si, ri, te, le, me* in their simpler progressions. Tapping short, rhythmical phrases after hearing them sung or played by the teacher. Singing the lower part of short, two-part phrases played on the piano. Singing the lowest, middle or highest tones of any three tones sounded together on the piano, singing the intervals of a perfect fifth, an octave, perfect fourth, major third, minor third and major sixth above a given tone.
- (b) Regular practice in Sight-Singing, using for material the exercises in Books III and IV of "777 Grades Exercises in Sight Singing for Schools" (Eagleson), published by The Institute of Applied Art, 109 Street, Edmonton.

### **Music Appreciation.**

The influence of nationality on music. Folk music of different nations reflecting the character of the people and the mould of their musical thought; related to geographical and political aspect of country. A general review of the course in Music Appreciation as set for Grade X, with provision for appreciation in orchestra, band or glee club activities.

*History*—The life and work of *any two* of the following composers: Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Brahms, Wagner, Elgar, Debussy, illustrated by recordings of their works.

*Textbooks*—As listed for Grade X Appreciation.

*Recommended Reference Books*—As listed for Grade X Appreciation with the following additions:

*Outlines of Musical History*—Hamilton (Oliver Ditson Co.).

*Summary of Musical History:*—Parry (Novello).

Suitable phonographic records in support of the above topics are given in Anne Shaw Faulkner's "What We Hear in Music" (see Grade X course) in which book, also, the topics are discussed.

**Orchestra or Band.**

Pupils in Grades XI and XII taking Orchestra will do so in the general orchestral ensemble along with Grade X. See note on Orchestra under Grade X for the regulations governing this activity.

**Glee Club.**

See note under *Glee Club*, Grade X. Membership is accepted in lieu of the course in Ear-Training and Sight-Singing.

**Requirements.**

The requirements for Music 2 are as follows:

Chorus Singing, with Ear-Training and

Sight-Singing .....	2 periods a week.
Elementary Theory, including Harmony....	1 period a week.
Music Appreciation .....	1 period a week.

The teacher may, however, vary from this schedule according to the needs of the class.

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### MUSIC 3.

Music 3 is **not** a course in high-school Music. Students will **not**, therefore, be granted credits in Music 3 for classroom instruction. Students may, however, take private instruction; and on completing the requirements for standing in Music 3, as set forth in the Table on page 42 with respect to the recognized Examining Boards, such students may be granted credits in Music 3.

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